

Spring 5-24-2002

# Lehigh University Philharmonic Orchestra

Lehigh University Music Department

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# *Lehigh University Philharmonic Orchestra*

Paul Hsun-Ling Chou, *director*

Friday, May 24, 2002  
Tsinghua University  
7:15 p.m., Theatre

Sunday, May 26, 2002  
The International School of Beijing  
3:00 p.m., Theatre

## *PROGRAM*

*Overture to "Candide"*                      Leonard Bernstein

*Adagio for Strings*                              Samuel Barber

*Cuban Overture*                                George Gershwin

## INTERMISSION

*Fanfare for the Common Man*              Aaron Copland

*"1812" Ouverture Solennelle*              Piotr Tchaikovsky

### Paul Hsun-Ling Chou, conductor

Conductor Paul Hsun-Ling Chou's virtuosity has been described as "stunning, combining electric energy and tenderness." He has appeared as a soloist with the New York Chamber Symphony, the International Chamber Orchestra, Chicago Grant Park Symphony, and the San Angelo Symphony. He has also concertized extensively abroad having appeared in Canada, People's Republic of China, the Czech Republic, and the United Kingdom. Mr. Chou has also recorded for the BMG/Catalyst label. He received his formal training at Indiana University earning a Bachelor of Music with high distinction studying the violin under Franco Gulli and the viola with Georges Janzer. He also holds a Master of Music from S.U.N.Y. Stony Brook. Currently an associate professor of music, he is the founder and director of the Lehigh University Orchestra Program and the Lehigh University Chamber Music Collegium. Lehigh awards include the Faculty Advisor Award and the Junior Faculty Distinguished Teaching Award, as well as the student-nominated Stabler Award for Distinguished Teaching. Off-campus, Chou also devotes his time to educational outreach and appears quite frequently as guest conductor and clinician at music festivals in the United States and Canada. He and his wife, Dr. Karen Huang, reside in Center Valley, PA.

### Lehigh Philharmonic Orchestra

Graced by headlines such as "Lehigh Philharmonic Orchestra magical under conductor Chou" and "'Fables' youth concert thrills Zoellner crowd", the LPO is a blossoming ensemble known for the quality and sensitivity of its performances. Composed of over seventy students, alumni and community members, the orchestra has been lauded by the Lehigh community and beyond for performing very demanding repertoire with professional maturity and poise. The orchestra has consistently played to standing ovations and has toured within the U.S.A as well as Austria and the Czech Republic. The Lehigh Philharmonic is thrilled and honored this week to be performing in the magnificent cities of Beijing and Xian, China. On this occasion, the LPO will perform a number of works by American composers including Gershwin's *Cuban Overture*, Barber's *Adagio for Strings*, Bernstein's *Overture to Candide* along with Tchaikovsky's *1812 Overture*.

## PROGRAM NOTES

### *Adagio for Strings* by Samuel Barber (1910 -1981)

Barber is known for his romantic and lyrical sensibilities in his pieces and is considered a melodist in this regard. He composed choral works, symphonies, and chamber music including his String Quartet in B minor, written in 1936, the second movement of which is the famous *Adagio*. Two years later, he adapted the *Adagio* to string orchestra, and it is in this form that the piece gained great fame. The *Adagio's* sad and deeply moving nature have made it a piece performed in such serious instances as the funerals of prominent individuals such as American Presidents or Albert Einstein. Aside from the structural and technical aspects of this piece that have resulted in its "perfect" form, many noteworthy musicians and even average individuals hearing this piece for the first time will above else point to the emotional response that this piece elicits. Barber's *Adagio for Strings* is like seeing an event unfold before your eyes. Frankly stated, it is a work that is beautiful in its simplicity, but truly moving and expressive in its breadth.



### ***Overture to Candide* by Leonard Bernstein (1918-1990)**

Bernstein began his musical journey by taking up the piano as a child. After getting a degree at Harvard, he went on to study at the Curtis Institute. In 1958, when he was appointed Music Director of the New York Philharmonic, the first performance of the full orchestra version of his own *Candide* Overture was performed. Though the Broadway show *Candide* was not a success, the Overture became one of most popular concert hall works.

The piece has a flamboyant and festive flavor. The fast, cute melody of the strings in the beginning highlights the light mood and witty character of the piece. The regal but yet spirited statement of the brass leads to the charming melody of the strings and woodwinds. The middle section carries a sweet, lyrical string melody. The satirical nature of the piece is evident throughout. It is a rich-sounding piece in which the overlapping sounds and harmonies are a pleasure to listen to.

### ***Cuban Overture* by George Gershwin (1898-1937)**

American composer George Gershwin was best known for his appealing melodies, masterful use of jazz vocabulary, and genuine feeling for the vernacular of his time. In addition to arranging many works for the theater in collaboration with his brother, lyricist Ira Gershwin, George Gershwin composed a number of more serious works for the concert hall, including *Rhapsody in Blue* (1924), the tone poem *An American in Paris* (1928), and the opera *Porgy and Bess* (1935). His inspiration for the *Cuban Overture* came while he was on vacation in Cuba in early 1932. Especially fascinated by dance rhythms and the use of native percussion instruments in Cuban music, he decided to compose an orchestral work that would feature Cuban sticks, bongos, maracas, and a gourd.

The overture opens with a provocative rhythm, partly rhumba, partly habanera, which leads into a Cuban melody played by the strings. This melody soon gives way to a second theme, introduced against a background of crisp rhythms played by the featured percussion instruments. The texture of the piece steadily thickens as the second theme combines contrapuntally with the first melody. A solo-clarinete cadenza then leads into the overture's more melancholy middle section, a gradually developed canon that reaches its climax just before the finale. The finale of the piece brings back previous themes but treats them in a stretto-like manner. Finally, a dynamic rhumba dominated by the percussion, propels the overture to its exciting finish.

### ***Fanfare for the Common Man* by Aaron Copland (1900-1990)**

Aaron Copland, considered one of America's greatest composers, has a particularly unique compositional style that developed dramatically throughout his career. In his early years, he was heavily influenced by jazz, but his style became more austere and abstract in the 1930's. By 1935, Copland began to focus on melody and simplicity, using elements of American folksongs to compose more lyrical pieces. Copland composed *Fanfare for the Common Man* for brass ensemble in 1942 as part of a morale-boosting project during World War II. Premiered on March 12, 1943, the work was one of eighteen fanfares written by various composers as contributions to the war effort. According to Copland, "it was the common man, after all, who was doing all the dirty work in the war and the army. He deserved a fanfare."<sup>1</sup>

<sup>1</sup> Aaron Copland and Vivien Perlis, *Copland: 1900 Through 1942* (London: Faber and Faber, 1984)

## 1812 Overture Solenelle by Peter Ilyich Tchaikovsky (1840-1893)

Peter Ilyich Tchaikovsky was born in Kamkso-Votkinsk, Russia. In 1862, he joined the St. Petersburg Conservatory in order to develop his musical talent as a composer. He wrote the "1812" Overture in E Flat Major in 1880 on commission for the seventieth anniversary of Russia's victory in the Battle of Borodino, when it maintained independence from Napoleon's 1812 invasion. The patriotic and programmatic piece tells the story of the battle and Russia's triumph.

The overture is solemnly introduced by the Russian hymn, *God, preserve Thy People*. A jolting orchestral entrance soon interrupts the peaceful mood, foretelling the coming war. A snare drum, then horns announce Napoleon's march into Russia, which is represented by the French national anthem, *La Marseillaise*. Tchaikovsky portrays the ensuing battle through a fugue in E-flat minor by contrasting the French anthem with the Russian folk song, *U vorot*. The battle ends and then resumes several times, with the re-emergence of the Russian folk song expressing the people's mourning. In the coda, booming percussion cannons give a valiant introduction for the Russian national anthem (of the time), *God Save the Czar*. In the midst of the saluting cannons and pealing church bells, Tchaikovsky mixes the anthem with the solemn hymn that began the Overture and even reiterates the march that announced the French invasion. The piece ends with the rhythmic melody of *God Save the Czar* and cannon salutes, all joyfully proclaiming the Russian victory.

(Program notes by Sepi Bazel, Jenna Warner, Daria Blyskal and Gail Bauer)

## The Lehigh University Philharmonic Orchestra

Paul Hsun-Ling Chou, conductor

### Violin I

Brian Hwang,  
concertmaster  
Sepi Bazel  
Daria Blyskal  
Jenna Warner  
Jess Setley  
Adam Lipman  
Dani Rhen  
Andrea Stanus  
Christine Hofmeister  
Amy Martin  
Eric Martin

### Viola

Irene LaBarca  
Bonnie Hoffman  
Katy Dubina  
Corey Derdiger  
Ed Lotto  
Wesley Tahsir  
  
Cello  
Anthony Fischer  
Andrew Shawaluk  
Eric Koester  
Annelise Preslan  
David Kirsch  
Eric Pilarczyk

### Flute

Jennifer Lynch  
Tracy Smith  
Linda Ganus  
  
Oboe  
Gail Bauer  
Tovah Ross  
  
Clarinet  
Kerry Cullen  
Ernest Amouzou  
Stacy Jones  
Katie O'Donnell

### Trumpet

Michael Calvanese  
Joseph Enama  
Chris MacDonald  
Peter Passaris

### Trombone

Matt Puzio  
Devon Battaglia  
Mike Carbonetta  
Matt Bresin

### Tuba

Michael Medvesky

### Violin II

Phong Ta  
Bethany Balta  
Christopher Ferrara  
Andrew Jang  
Jessica McCreary  
Christopher Yanaga  
Sheryl Cherian  
Todd Fisher  
Chris Lorenzetti  
Jeanette Volpe  
Kathy Stehly  
Seth Hosko

### Bass

John Gaffney  
Michael Berry

### Bassoon

Philip Kish  
Vanessa Williams

### Horn

Scott Weber  
Sue Glod  
Laura Henry  
Lauren Smith  
James Roberts

### Percussion

Joshua Eaton  
Brian Simpson  
Clinton Preslan  
James Thoma  
Lydia Holiat